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rary art, but rather to the middlemen who have made enough or are making enough in the usual walks of life to feel that they can afford luxuries—the men who now spend their surplus on automobiles. The child of to-day is the man of to-morrow—the poor boy of yesterday is the rich man of to-day—from the masses rather than the classes our patronage of art will come. Undoubtedly, then, the greatest good to the greatest number will be attained by increasing the opportunities for the public exhibition of worthy works of art. A painting by a contemporary artist is purchased as a rule, not because it promises to be a good investment, nor because its possession will cause remark, but because it is genuinely admired and coveted. The thing, therefore, to do is to cultivate appreciation. In no way can this better be done than by the exhibitions which are being held. The fact is that already results are being shown, the love of art is awakening in the masses and here and there one who cares enough for a picture to desire its possession to the extent of personal sacrifice is to be found. In a western city a young woman who is self-supporting gave a month's salary last winter for a water color shown in a traveling exhibition; from a southern city where an exhibition was recently held the report came—"thousands saw and enjoyed the exhibition, but, alas, there were no sales, they were the common people." But in the meantime, some one will say, are the artists to starve—are they to be asked to cultivate and educate the public at their own expense? It is a difficult problem, we admit, and the only solution is co-operation on the part of those who have it in their power to alter the situation. In every exhibition there should be a much larger percentage of sales.

On page 457 of the January number of ART AND PROGRESS a reproduction of "A Venetian Fête" by Augustus Koopman was published and incorrectly noted as the work of Ossip L. Linde. The error occurred through the incorrect labeling of the photograph.

NOTES

As the result of a competition, the firm of McKim, Mead and White has been selected to design the new Art Museum for Minneapolis, which when completed will represent an outlay of about two million dollars. The premiated plans are of classic design and call for façades more than five hundred feet in length on three sides, the height of which will be about sixty feet. The central unit in the design has been designated as the "present building" which will be erected immediately out of the \$500,000 subscribed last winter. This will have a frontage of about 300 feet and will be flanked by Orchestra Hall, a great auditorium similar to the auditorium of the Carnegie Institute, Pittsburgh, to be used for concerts, lectures and the like. This will be approached through a spacious foyer and will connect with Architectural Hall. A special feature of the design is an Italian Garden in which statuary can be exhibited, around which runs a promenade gallery where pictures and other art objects may be displayed. On the main floor there will also be a small lecture hall, library and administrative offices. The Building Committee has as its expert adviser Mr. Warren P. Laird, of the Architectural School of the University of Pennsylvania, and the selection of the design was left to a jury composed of William M. R. French, Director of the Art Institute of Chicago; Paul P. Cret, of Philadelphia; Walter Cook, President of the American Institute of Architects; and J. H. Gest, Director of the Cincinnati Art Museum. Mr. Cret is reported by the *Western Architect* as having said, "The jury tried to the best of its ability to secure the plans showing the most promise of development into a building serviceable and beautiful, and worked toward this end with great enthusiasm and thoroughness. I believe that all of its members feel confident that the executed work in a few years from now will justify their choice and that the city of Minneapolis